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CHOCOLATE POT BY EDWARD WINSLOW, BOSTON  
ENGRAVED WITH THE HUTCHINSON ARMS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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## CASS GILBERT IN MEMORIAM

At a meeting of the Board of Trustees of the Museum, held May 21, 1934, the following memorial was adopted:

With deep regret we note upon our minutes the death at Brockenhurst, England, on May 17, 1934, of our fellow trustee, Cass Gilbert.

Mr. Gilbert served with us *ex officio*, as President of the National Academy of Design, from May, 1926, to April, 1933. He was elected a member of this Board on February 19, 1934. His counsel and service were ever of value to the Museum.

He was our friend, ripe in knowledge, liberal in spirit, and of spacious mind. He leaves his country enriched by many noble buildings of his planning. He leaves us and all who knew him the better for having touched his lofty and generous nature. Alike in accomplishment and spirit he showed how to make life dignified and of value. We shall for long miss his presence and his aid.

## THE CLEARWATER COLLECTION

As a bequest from Judge Alphonso T. Clearwater of Kingston, New York, who died on September 23, 1933, The Metropolitan Museum of Art comes into the possession of a most notable private collection of American silver. As the Judge generously lent these pieces to the Museum through the years in which he was gradually acquiring them, the collection is one with which the public has long been familiar.

Judge Clearwater's initial loans to the Metropolitan, a Danish tankard and a German beaker, offered in 1909, indicate his early interest in European silver. But the enthusiasm of John H. Buck, a pioneer in the study of American silver, who was at that time the curator in charge of metalwork, directed the Judge's attention increasingly to American silver. He was

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greatly impressed also by the widespread interest in this subject roused by two important exhibitions, that held at the Boston Museum of Fine Arts in 1906 and that held at the Metropolitan Museum in 1909 in connection with the Hudson-Fulton Celebration. His friendship with R. T. H. Halsey, which began about this time, continued with the warmest mutual regard. After Mr. Buck's retirement from the Museum, the

the Museum: "My reason for making this bequest is that having been brought up from my boyhood with a great respect for the work of the human hand, and for that of American artists and artisans, I have made my collection in the hope of preserving and transmitting to future generations specimens of the handiwork of our early American silversmiths so that it may be known that there existed in the American



FIG. 1. TWO-HANDLED CUP. MAKER: E N  
ENGLISH (LONDON), 1682

Judge came to rely with complete confidence upon Mr. Halsey's expert knowledge and sound advice and often waited for the latter's approval before consummating a purchase. By gradual accumulation he formed a most distinguished collection.

The Judge's collecting was not prompted by a narrow self-interest. He had a definite aim, to which he gave expression as early as 1909 and which in his own characteristic phrases he frequently reiterated. "Peradventure no great evil befalls me it is my intention eventually to present my entire collection to the Museum." The motive which prompted this gift he voiced in his will, dated December 16, 1932, following the paragraph in which he made the bequest to

Colonies, and early in the States of the Republic, and among the members of early American families, not only a refined taste creating a demand for beautiful silver, but an artistic instinct and skill upon the part of American silversmiths, enabling them to design and to make articles of Church and domestic silver which in beauty of line and workmanship, well compares with the work of foreign silversmiths."

This attitude was characteristic of Judge Clearwater, one aspect of his great veneration for the culture and achievements of the past. While appreciating the accomplishments of modern times, he never ceased to pay tribute to his rich heritage. He was an ardent student of the classics, as his speech

and writing abundantly proved. No one meeting him could fail to recognize the intelligent, cultured, and courtly gentleman. Proud of his Dutch and Huguenot ancestry, he familiarized himself not only with matters relating to his own family but also with the general history of the Dutch and Huguenot colonists in America and was a strong supporter of societies representing both groups. To his great regret ill health finally set sharp limits to his activities. In 1932 he was eager to attend the Easter dinner of the St. Nicholas Society, but his family urged him not to undertake the long trip from his home in Kingston to New York. A letter to Mr. Winlock in which he commented upon the situation mirrors those qualities which made him such a delightful companion and correspondent. "I wrote . . . that I felt I should be governed by the 545th maxim of Publius Syrus, 'no man should be a judge of his own cause.' You of course will remember that Pascal strongly endorsed this wise advice, but I would come down to the Pingster Festival with the bloemetjies."

The Judge's sense of humor was broad enough to enable him to see himself as well as the rest of the world in perspective. He realized that frequently his enthusiasm in collecting led him into extravagances. On one occasion, having yielded to the temptation to buy certain pieces of silver, he wrote to his friends at the Museum: "I only secured them after a great deal of effort, and took the entire collection at what I fear you would regard as a fabulous price. However, they seemed so admirably to supplement my collection of American silver that I followed that irresistible and ruinous impulse which like the road to Sheol, leads a collector to perdition by imperceptible but steady gradation." Time and again he spoke of his

collecting as his folly—but always in the most affectionate tones. He was perhaps not so discreet as Stevenson, who wrote to Cosmo Monkhouse concerning his remorse: ". . . one, to be sure, . . . I have made a pet of, but he is small; I keep him in buttons, so as to avoid commentaries."

But in this folly which he could not keep in buttons, Judge Clearwater took an inordinate delight. He was at his best when recounting animatedly his exciting adventures in collecting. More than once he found it impossible to obtain some piece upon

which he had set his heart. But the doughty little jurist with a tenacity of purpose characteristic of the Dutch bided his time, and having the good fortune to live a long span of years eventually was able to secure the coveted piece. Whenever he could steal away from his pressing judicial duties at Kingston, he would come down to New York and visit the Museum, looking in upon his adored silver and chatting with his friends on the staff. With the latter he maintained the most

friendly relations. "With kindest regards to the entire staff" summed up his attitude and was the final salutation of many a letter.

From April until October, 1926, he suffered a devastating illness, from which, to the amazement of his physicians, he finally rallied. However, his strength was so depleted that thereafter he was able to come down to the Museum only twice. "I am compelled to limit the frequency of my visits to the Museum because of the ravages of our ancient enemy Anno Domini." A letter written to a member of the staff who had had a serious accident shows with what gallantry and spirit the Judge met adversity. "It was with great sorrow I heard of your misfortune. I sincerely trust you rapidly will recover.



FIG. 2. EARLY NEW ENGLAND BEAKER  
MAKER: S. D.

"The field of relativity is larger than Einstein imagined; even misfortunes are relative. I shall be eighty on the 11th of September and have

one broken leg  
two broken arms  
but one eye  
no ears  
no natural teeth

was in bed with an embolism from the

English and Continental plate in Galleries A 22 and 23; after a special exhibition in the Room of Recent Accessions during the month of June they will return to these galleries. When the American Wing was completed in 1924, the gallery (M 1) connecting it with the Morgan Wing was reserved for the Clearwater collection of American silver, and here it will continue to be exhibited, as this well-lighted room offers particularly



FIG. 3. TEAPOT BY JOHN CONEY, BOSTON  
ENGRAVED WITH THE MASCARÈNE ARMS

11th of April until the 15th of October 1926 and have not fully recovered.

Am laid up with rheumatic neuralgia, hence this indecipherable autograph letter. . . .

"I commend to you the ancient motto of my Huguenot ancestors—*Fide et Fortitudine*." It was indeed his own motto.

The splendid collection of silver which Judge Clearwater bequeathed to the Museum falls naturally into two groups, European and American. The former comprises 97 items, the latter 512. The figures indicate how ardently the Judge devoted himself to the native craftsmanship despite his early interest in foreign silver. The European pieces have been shown with similar

favorable conditions for its display.

Of the group of European silver unquestionably the outstanding piece is the handsome two-handled cup (fig. 1) made in London in 1682, a rare example of Charles II plate. In the Restoration period decorative furnishings were as sumptuous and impressive as possible and to the rich effect elaborately wrought silver contributed to an exceptional degree. Great two-handled loving cups with repoussé ornament made imposing pieces of display plate. In the present example the spiral whorl of acanthus leaves on the cover and the frieze of similar foliage accenting the bowl of the cup follow a style of enrichment popular about 1680.



The tradition concerning this cup is that one of the wealthiest and most powerful of the Lords Proprietors of the Carolinas imported it in 1682 as a wedding gift for his daughter, a reigning belle of Charleston. During the Civil War, when Sherman's army threatened to take the city, the cup with other family silver was concealed in a hole in the cellar. The house was burned to the ground and for years the silver lay buried and forgotten. When eventually dis-



FIG. 4. COFFEEPOT BY PYGAN ADAMS  
NEW LONDON, CONNECTICUT

covered, the cup was offered to Judge Clearwater, who as a life member of the Huguenot Society of South Carolina was deeply interested in all things related to the history of Charleston.

In contrast to this example of display plate stands a plain little tankard designed for practical use. It has the low, flat lid and simple base moldings common in late seventeenth-century tankards. Its special interest lies in the fact that it is a provincial piece, made in Leeds, which used as its town mark the Golden Fleece.

Another good seventeenth-century piece is the little bowl with pierced handle set flush with the rim made by Timothy Ley in London in 1691. The English generally describe such pieces as barber-surgeons' bowls, but it is doubtful if the form was de-

voted exclusively to their use. Though English examples are generally smaller, their shape is very similar to American porringers; the latter were commonly used for semiliquid foods. Two English silver sugar bowls also deserve attention. One charming, plain little one bears the London hallmarks for 1728; the other has the more elaborate shape and the repoussé decoration typical of its date, 1758.

Of Continental pieces a seventeenth-century Danish tankard with bold repoussé floral designs and lion feet is characteristic of Scandinavian styles. A tall beaker with nicely engraved strapwork and floral scrolls illustrates a type of beaker popular in Holland and copied by the early Dutch silversmiths working in New York.

A vegetable dish made in Paris in 1787-1788 is an attractive piece of plain French silver, depending for its appeal solely upon beauty of contour and moldings. The name Decatur engraved on its side substantiates the tradition that it was taken by Stephen Decatur from a French privateer in 1798 and used by his son, Commodore Decatur, during the War of 1812.

Judge Clearwater's great achievement was assembling so many distinguished pieces of early American silver. He owned several unique pieces in which, as he sometimes said, other collectors and other museums showed "an importunate interest." He had a splendid group of early Boston silver including both church and domestic plate and representing many of the most accomplished craftsmen. The earliest Boston silversmiths of whose work examples are known are John Hull and Robert Sander-son. They became celebrated as the makers of the famous pine-tree shillings and six-pences, first minted in 1652 when, because of the scarcity of coin in the colony and the difficulty of conducting business with too many national currencies in circulation, Massachusetts Bay determined to establish her own currency for local use. Of these now rare New England coins, Judge Clearwater secured five examples. They not only recall the self-reliance of the early Colonists but also remind us of the fact that the Colonial silversmiths drew their supply of metal from coins in circulation. Spanish doubloons,

Dutch guilders, and English shillings all went into the melting pot to be refined and wrought into handsome tankards, teapots, and communion cups.

One of the most celebrated of early Boston silversmiths was John Coney (1655-1722), of whose handiwork Judge Clearwater owned two most interesting exam-

Equally distinguished was Coney's contemporary, Edward Winslow (1660-1753) of Boston. One of the unique pieces in the collection is a chocolate pot by this silversmith (see front cover), fashioned in an early shape and with its spout set at right angles to its handle, an arrangement found in most early pots for tea, coffee, or chocolate. The



FIG. 5. TANKARD BY JOHN HANCOCK  
CHARLESTOWN, MASSACHUSETTS

ples. One, a teapot engraved with the Mascarène arms (fig. 3), belonged to a Huguenot refugee, Jean Paul Mascarène, who found in Boston asylum from religious persecution. The teapot has an unpretentious form, characteristic of the first quarter of the eighteenth century. The other Coney piece, a tankard, is also engraved with a coat of arms, in this case that of Edward Holyoke, to whom it was presented by the congregation of the Second Church of Marblehead when he resigned from the pastorate to become President of Harvard College.

charming play of light on the fluted surfaces proclaims the artistic sensitiveness of the craftsman. This handsomely wrought piece, engraved with the Hutchinson arms, belonged to a member of that illustrious Boston family which attained special fame from Mistress Anne, the insurgent leader of the Antinomians.

Much less pretentious than the great Charles II loving cup but showing the same use of acanthus foliage in its decoration, the little beaker in figure 2 is a rare and early piece. The beakers of slightly later date were almost invariably plain; a charm-

ing little one by Moody Russell is inscribed: This belongs to y<sup>e</sup> Church of Christ in Truro. Like many another beaker, it was given to a church to serve as a communion cup; the Nonconformists did not wish their communion plate to follow forms prescribed by the Established Church.

The gracefully pierced brazier by John Burt is probably the sort of stand upon which such a teapot as that by Coney might

gradually acquired greater height, slenderness, and elegance. The example by John Hancock (fig. 5) illustrates the style favored by Boston silversmiths in the mid-eighteenth century, when a conscious effort was made to attain this effect.

A coffeepot (fig. 4) by Pygan Adams of New London, Connecticut, is vigorously designed and beautifully proportioned. It has an interesting history. Falling into the



FIG. 6. SUGAR BOWL AND CREAM JUG  
BY PAUL REVERE, BOSTON

have been set to keep it hot and at the same time to keep its heat from ruining a table top. Contemporary English paintings show braziers thus used.

The Clearwater Collection includes no less than thirty-seven porringers; apparently no good New England household was without one. There are examples by Allen and Edwards, by Paul Revere, Sr., father of the much heralded patriot, by Samuel Vernon of Newport, Rhode Island, and many others. Hardly less popular was the tankard; in the collection are a number of handsome and characteristic pieces. Beginning as a sturdy, practical form, the tankard

hands of a British officer at the time of the burning of New London during the Revolution, it was carried off to London, where it remained in the hands of his descendants for over a hundred years. About 1912 it was sold at Christie's and shortly afterward Judge Clearwater secured it and brought it back to America.

Much Colonial silver owes its present existence to the fact that it was presented to a church to serve as communion plate, and frequently it bears record of the gift in a contemporary inscription. Among pieces thus inscribed in the Clearwater Collection are the standing cup made by Samuel Edwards,



which was given to the Lynde Street Church in Boston, and the impressive alms dish made by Samuel Minott and engraved with the arms of Thomas Hancock, by whom it was presented to the Brattle Street Church of Boston.

Because of his exploits as one of the Sons of Liberty and the midnight ride immortalized by Longfellow, Paul Revere has be-

Dutch, it is appropriate that some of the outstanding pieces in his collection should be the work of the leading New York silversmiths, including Jacob Boelen, Adrian Bancker, Peter Van Dyck, and Richard Van Dyck. It is interesting to trace in this group the development from pieces definitely modeled upon Dutch styles, such as the charming little wine cup by Benjamin



FIG. 7. TANKARD BY GARRET ONCLEBAGH  
NEW YORK. ENGRAVED WITH THE SHELLEY ARMS

come known to all Americans, and this familiarity has greatly increased the popularity of his handiwork. He made much silver in the style of the late eighteenth century, when classical influences dictated lightness, straight structural lines, and delicate ornament based on classical themes. The urn-shaped sugar bowl and the accompanying cream jug (fig. 6) demonstrate how slender forms, emphasized by vertical fluting, and bright-cut engraving produced the desired effect of elegance.

As Judge Clearwater's associations were fundamentally with New York and the

Wynkoop, to those in which English influences predominate. The large porringer by Joseph Newkirke is unusual in having a cover and two handles; these handles illustrate a style of piercing much favored by New York silversmiths.

The Shelley arms on the handsome tankard by Garret Onclebagh (fig. 7) call attention to its romantic history; the tankard was made for Captain Giles Shelley, a New York merchant and sea captain who engaged in certain more or less notorious enterprises connected with Captain Kidd and the pirates who frequented the seaways

between New York and the East Indies. The coat of arms, which is engraved with great verve and skill, is typical of the heraldic achievements found on much early New York silver.

And so we come at length to two conclusions: that Judge Clearwater was right in his premise that in America there existed "not only a refined taste creating a demand for beautiful silver, but an artistic instinct and skill upon the part of American silver-

smiths," and that in demonstrating this fact he has placed the Museum and the American public forever in his debt.

C. LOUISE AVERY.

### SCULPTURES FROM THE RYAN COLLECTION

Three important sculptures, two of bronze, the other of alabaster, were acquired by the Museum at the sale of the collection of the late Thomas Fortune Ryan last November.<sup>1</sup> In the sale catalogue the

<sup>1</sup> Nos. 414, 420, 421 of the sale catalogue. Shown this month in the Room of Recent Accessions.



FIG. 1. PIETÀ, SPANISH, SECOND QUARTER  
OF THE XVI CENTURY

Catherine and Bernardino of Siena. Such, however, are merely the vicissitudes of book-keeping, resulting chiefly from internationality of style, the importance of the sculptures themselves remaining undiminished.

The Pietà (fig. 1),<sup>2</sup> a fine example of the transition between late mediaeval and early Renaissance, was originally polychromed throughout, traces of the color still existing in the more protected areas. Its present aspect, therefore, is less realistic than when the group was painted. But on the other hand the natural tonality of the alabaster is agreeable in effect and the dramatic character of the subject and the sculptural vigor of its conception have little need of color. It is

<sup>2</sup> Acc. no. 33.153.1. H. 39 in.; l. 35 in.

to be wondered, indeed, whether the group has not gained in clarity and effectiveness by its loss.

The composition follows the traditional formula: the rigid body of Christ is tenderly supported by the kneeling Virgin, who gazes at Him sorrowfully, her left hand

rather plump, matronly woman with almost girlish face swathed in full flowing draperies, her emotion enhanced by the arrested movement of her gesture.

There is little doubt that the Pietà is Spanish and not French. On the other hand, comparison with contemporary Spanish



FIG. 2. SAINT CATHERINE



FIG. 3. SAINT BERNARDINO

SIENESE, LATE XV CENTURY

raised in ecstasy of grief. The sculptor has treated his subject with admirable restraint, in contrast to the exaggerated and theatrical orgies in which his successors indulged in the seventeenth and eighteenth centuries. The figure of Christ, majestic in its state of rigor mortis, provides a powerful diagonal note in the composition. The head is interpreted with masterful simplicity; the body, while showing the sculptor to have been a keen student of anatomy, is not disconcertingly realistic. In contrast to the emaciation of the Son, the Mother is conceived as a

sculptures has not yielded sufficient evidence to justify definitely assigning it to any given sculptor. It is, perhaps, nearest stylistically to the work of Francisco Giralte (1500?-1576), whose great retable in the Obispo Chapel in Madrid was executed between 1547 and 1551. The figure of Christ in the relief of the Entombment on this retable, while differing in general posture, as would be expected from the subject, has, however, more than one point in common with the figure in the Pietà. The hands, for instance, have the same highly mannered

slenderness; the features and treatment of the hair are similar; the folds of the loin cloth are indicated with the same fluid delicacy. The analogy continues in the figure of Christ in the Pietà of this retable and in that of the retable of the Chapel of Doctor Corral in the Church of the Magdalen at Valladolid, also by Giralte. Furthermore, the youthful face of the Virgin, with its small, almost petulant mouth and impassive expression, appears to be characteristic of many of Giralte's women, one of whom (in the Corral Pietà) sustains her heavy veil with uplifted hand in the same manner as the Virgin in the Museum group. But on the whole the movement in Giralte's better-known works is more hectic, the drama more acutely felt than in our example—differences sufficient to cause us to hesitate in making an attribution. Tentatively, however, it is suggested that the Pietà was executed by someone near to Giralte and that possibly it may be an early work of the master himself.

As previously stated, the two bronzes (figs. 2, 3)<sup>3</sup> represent Saints Catherine and Bernardino of Siena and were apparently made as a pair. Saint Catherine is represented wearing the graceful flowing robes of the Dominican Order and holding the book of her writings. In her right hand she originally held a lily, the emblem of purity. She bears the signs of the stigmata which she received as she prayed before a crucifix in the Chapel of Saint Christina in Pisa. The expression of sweetness on her face reflects the self-abnegating, compassionate qualities for which she was noted. Saint Bernardino wears the Franciscan habit<sup>4</sup> and holds in his left hand a tablet with the name of Our Lord encircled by golden rays to which he points with his other hand. It is related of him that he always held such a tablet when preaching. His beardless, ascetic face is bowed in pious modesty. The heads of both bronzes were presumably intended as actual portraits, for the same features are to be found in numerous representations of these particular saints.

<sup>3</sup> Acc. nos. 33.153.2, 3. Height, approximately 58 in.

<sup>4</sup> He founded a reformed order of Franciscans called the Observants.

The burden of evidence leads one to believe that the bronzes are certainly Italian and probably Siennese in origin. The Saint Catherine has its closest counterpart in a bust of that saint in the Kaiser Friedrich Museum, which Schubring<sup>5</sup> assigns to the Siennese painter-sculptor Giovanni di Stefano (1446?–1506?), although it has been variously attributed by other writers. The resemblance to this bust is very striking. Stefano worked in bronze, perhaps his best-known sculptures in this medium being two of the candle-bearing angels, executed about 1498, near the ciborium of the Cathedral in Siena. The modeling of the features of these angels is in a general way not unlike that of Saint Catherine's, but the drapery is conceived in a quite different spirit. A painted terracotta bust of Saint Catherine in the Contrada del Drago in Siena, given to Lorenzo Marrina, is dated 1517 and would appear from the degree of freedom and movement in the design to be later than our bronze, which in all probability was produced towards the end of the fifteenth century.

We have noted that the two bronzes appear to have been created as a pair and it is equally apparent that they are by the same sculptor. Closer counterparts, however, may be found for the Catherine than for the Bernardino, although attention is called to the painted wood statue of the latter<sup>6</sup> made about 1475 by Vecchietta and now in the Cathedral of Narni. Vecchietta, it is interesting to recall, was the master of Giovanni di Stefano.

In conclusion certain facts may be emphasized: that the two saints were both native Siennese; that their popularity was greatest, as one would naturally expect, in Siena itself; that the sculptures would therefore have been much less likely to be commissioned as a pair outside of Siena; that their closest resemblance is to Siennese sculptures. On this basis it is suggested that the bronzes, which presumably date to the end of the fifteenth century, are Siennese.

PRESTON REMINGTON.

<sup>5</sup> Paul Schubring, *Die Plastik Sienas im Quattrocento*, p. 150.

<sup>6</sup> Schubring, *op. cit.*, p. 97.

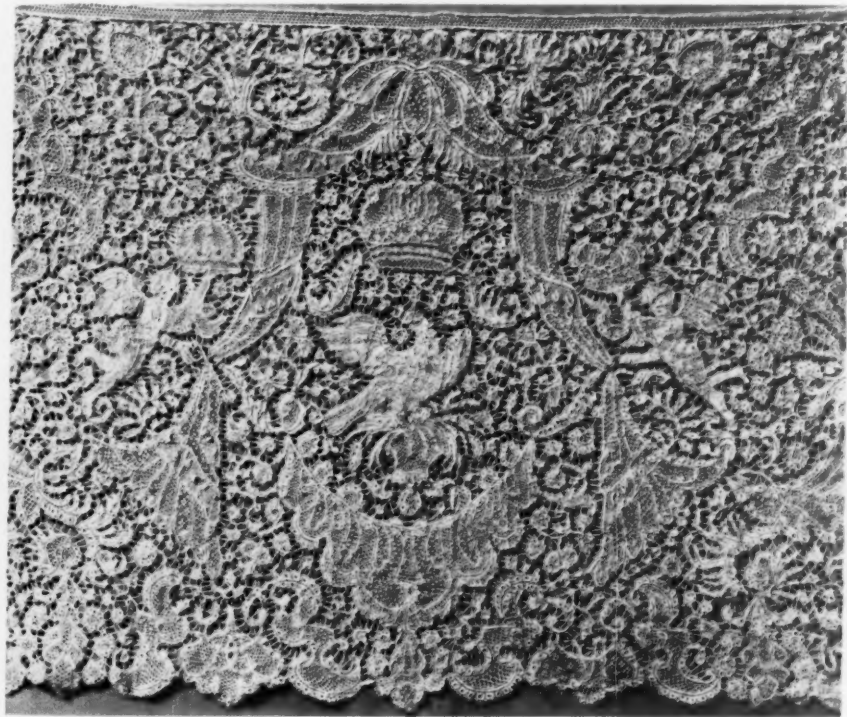


## A GIFT OF ROYAL LACE

To the Museum collection of historic fabrics have recently been added three pieces of rare Flemish bobbin lace of the eighteenth century which bear the crown and monogram of Charles VI, archduke of Austria and Emperor of the Holy Roman Empire (1711-1740). This lace has been pre-

he succeeded to the title of his father and elder brother and in 1711 was crowned emperor.

The lace comprises two sections of a flounce and a matching border of Brussels *Angleterre à brides* and represents in its delicate and supple quality the finest type of Flemish work of the period. In the flounce are shown the imperial eagle and



DETAIL OF FLOUNCE WITH CROWN AND MONOGRAM OF CHARLES VI

sented by Elizabeth Townsend Booth in memory of Mary Townsend White and Mrs. John Pomeroy Townsend.

The sovereign to whom the monogram refers was a son of Leopold I of Germany, wearer of the imperial crown. By virtue of Leopold's relationship to Philip III of Spain as grandson and to Philip IV as son-in-law, Charles became one of the claimants in the War of the Spanish Succession, and so nearly attained this ambition that once—in Madrid in 1706—he was proclaimed king under the name of Charles III. Eventually

the crown of the Holy Roman Empire underneath a baldachino with draperies held by winged figures carrying crowns signifying the kingdoms of Hungary and Bohemia. In the field is the Order of the Golden Fleece and along the edge are interlaced C's and the numeral VI. The border repeats in miniature the crowned eagle alternating with a large single crown beneath which are again the interlaced initials.

The acquisition of this lace is the more interesting because there are already in the Museum collection two pieces of the same



general character. One is a flounce with medallion portraits and initials of Charles VI and Caroline of Brunswick, who were married in 1708.<sup>1</sup> The other is a narrower piece with similar medallions but with the monogram of Maria Theresa, daughter of Charles VI and mother of Marie Antoinette.<sup>2</sup> These laces form a distinguished group related to a single sovereign, and to the perfection of their technique is added the romance of their historic associations.

FRANCES LITTLE.

### A SIXTEENTH-CENTURY PARADE ARMOR

Armor can easily lure one to legend and romance, but it is rather its merit as artistic metalwork that gives it a place in museums of art. Suits of armor are an inspiration to metalworkers of today—not as models, for armor has long been out of style, but as objects which served admirably the practical purpose for which they were intended and which at the same time had, and still have, an aesthetic appeal, a combination which the modern artisan in many fields is seeking to achieve. The armor described in this article (figs. 1, 2) has been preserved for almost four hundred years not merely because it has historical associations but because its workmanship commands attention.

It comes from the castle of Count Erbach in the Odenwald, Germany, one of whose forebears in the early nineteenth century formed an important collection from the contents of old arsenals which had been plundered, or had been sold because of financial necessity after wars. In the 1812 catalogue of the Erbach Collection the statement is made that our harness "stood at Amberg," a town occupied by the French in 1796. It is further described and illustrated in the 1832 catalogue, in the *Kunstdenkmäler im Grossherzogthum Hessen*, and in Major Hans Müller-Hickler's quarto catalogue of the Erbach armory which was published about ten years ago.

<sup>1</sup> Acc. no. 06.1172.10. Gift of Hamilton W. Cary, 1906.

<sup>2</sup> Acc. no. 09.68.206. In the Blackborne Collection, gift by subscription, 1909.

This armor, the purchase<sup>1</sup> of which was made possible by a generous contribution from George D. Pratt, Chairman of the Committee on Arms and Armor, is a desirable acquisition from several points of view; it is entirely homogeneous, an important feature when we recall that a large proportion of the harnesses extant are restored or assembled; it is in unusually good preservation; it retains elements rarely preserved in other harnesses, namely, rondelles, reinforcing elbow plates, and brayette; its city of origin is known, for the guild marks of Nuremberg, the blazon of the city (per pale, 1, silver, a dimidiated eagle sable; 2, silver, 3 bends gules), and the initial N within a pearled border appear on the outer and inner faces of the principal elements; it is dated 1540 on the right vambrace, left upper tasset, and breastplate; it has historical associations which make it a living record of the days of chivalry.

While the armor is a parade piece, there is nothing about it suggesting tinsel. It is simple, graceful, and substantial. On the breastplate is etched the Madonna as Protectress of the Order of the Golden Fleece; on the backplate (fig. 2) are etched Peter and Paul, the Princes of the Apostles, and the ragged staves and fire-steel, the insignia of the Order of the Golden Fleece. These insignia appeared frequently on arms and armor; for example, on some of the state weapons of the Hapsburgs in this Museum, on the boy's harness of Philip the Fair in the Kunsthistorisches Museum in Vienna and that of Prince Don Carlos in the Hermitage, and on the horse armor of Henry VIII in the Tower of London, of Philip II of Spain in the Royal Armory in Madrid, and of the Emperor Maximilian I in Vienna. They appear prominently also on the armor in Rubens's posthumous portraits of Charles the Bold and the Emperor Maximilian I in the Kunsthistorisches Museum in Vienna. The collar of the Golden Fleece is embossed on the armor of Gonzalo Fernandez de Córdoba, Duke of Sessa, in this Museum. The steels and firestones of the collar are intended to admonish the knights of the order that steeled by the

<sup>1</sup> Acc. no. 33.164. Rogers Fund and gift of George D. Pratt.

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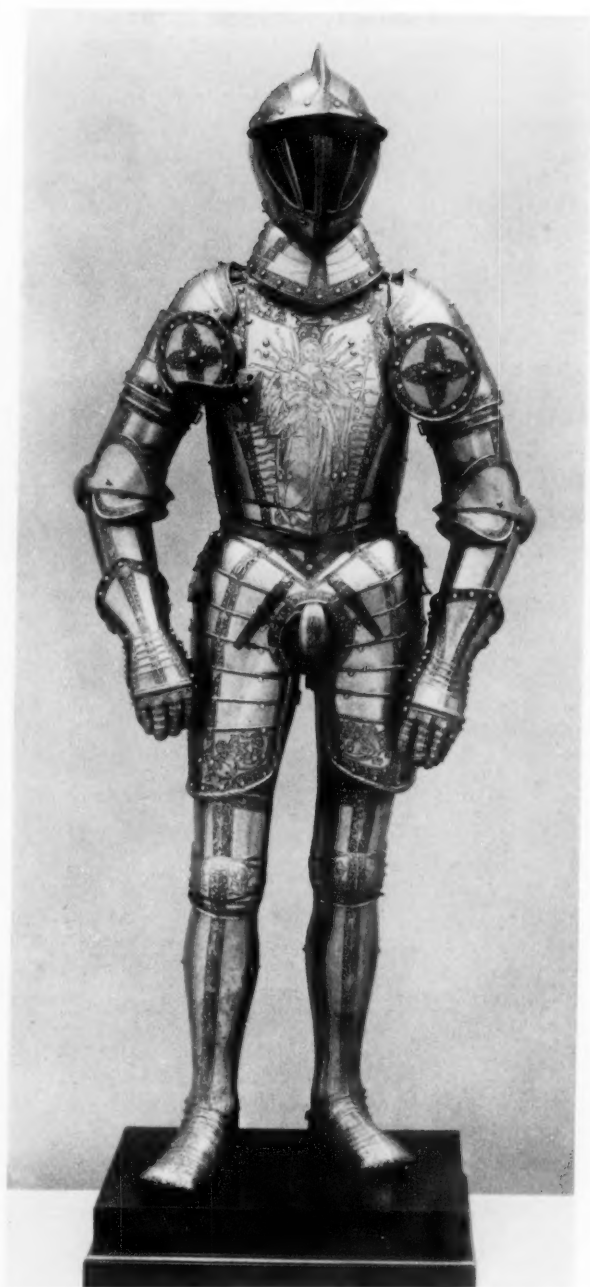


FIG. 1. ARMOR, NUREMBERG, DATED 1549

strength of religion they should protect and defend the Christian Church with fiery energy.

The armor, which is of small proportions, straight backed, and slim waisted, was made for a slender young man. This point is of interest, for Albrecht V, Duke of Bavaria, to whom it is ascribed in the official catalogues of the Erbach Collection, is known to have grown stout in later life. The



FIG. 2. BACKPLATE OF ARMOR

traditional attribution is strengthened by the fact that Albrecht was twenty-one years of age in 1549, the date which appears on the harness, and that a few years earlier, at the age of seventeen, he had been elected to the Order of the Golden Fleece—a distinction hitherto accorded at so early an age only to princes of the House of Austria. At that time (1545) the number of members was limited to fifty, and for various reasons, chiefly the consideration of age, our harness cannot reasonably be ascribed to any other member of the Order. Further proof of ownership is offered by the double-headed eagle which appears on several of the elements, and which probably

refers to the connection between the ducal House of Bavaria and the Imperial Hapsburgs brought about by Albrecht's marriage in 1546 to Anna, a daughter of Ferdinand (brother of Charles V, whom he succeeded as Ferdinand I).

Mythology is represented on several elements of the suit by etched and embossed tritons, a motive often found on armor attributed to the leading Nuremberg armorer, Kunz Lochner. The tritons and the fact that numerous elements of our armor bear the Nuremberg guild mark make it plausible to ascribe it to this master. The equestrian armor of Don Carlos in the Royal Armory in Madrid (A 243) was made in Nuremberg by Lochner, while harnesses were ordered by his father, Prince Philip of Spain, the heir to the throne, in Augsburg in 1549, the date which our armor bears. Between Nuremberg and Augsburg at this time there was keen rivalry for the patronage of great nobles, whose celebrated names often inspired the armorers to execute a masterpiece.

There is much more to the building of a suit of armor than is at first apparent to a casual observer, the mere beating out of the plates from the solid ingot being a task which required unusual skill. Moreover, at the period when our armor was executed there was but a delicate distinction between craftsmanship and art. Many distinguished artists, notably the Hans Burgkmairs, painted and etched armor, as we know from a letter written to the City Council in Augsburg in 1559 by Albrecht's father-in-law, the Emperor Ferdinand I. The merits of our suit may best be appreciated by examining the harness itself,<sup>2</sup> which comprises no less than 141 principal lames, each different in shape. The plates are articulated with precision and fine alignment, and the ensemble has balance, dignity, and allure. The median and marginal bands are etched with a rich variety of motives effectively blended, reflecting the fertility of the German Little Masters, who collaborated directly and indirectly with the etchers of armor.

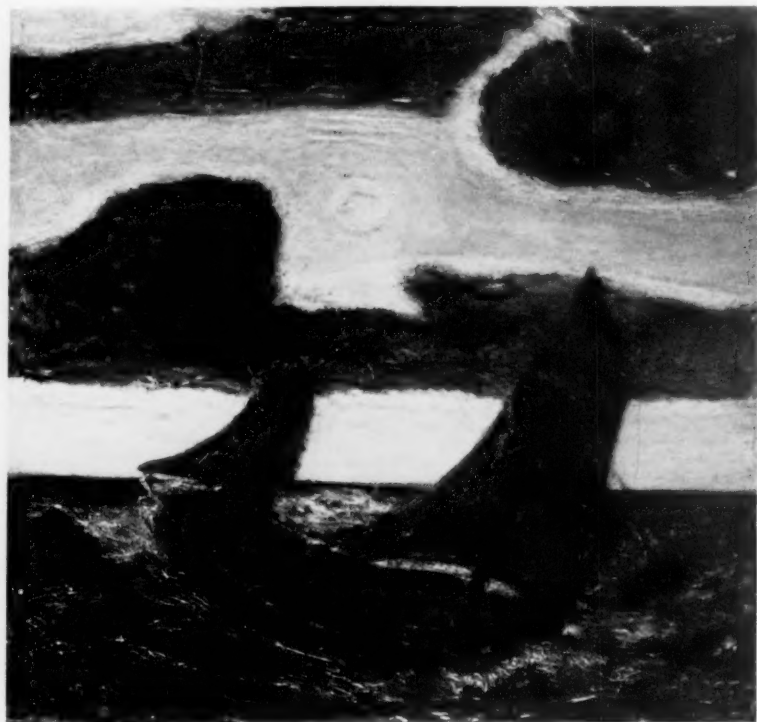
STEPHEN V. GRANCZAY.

<sup>2</sup> Shown this month in the Room of Recent Accessions; later to be exhibited in the Hall of the Princes (H 8).

MOONLIGHT—MARINE  
A PAINTING BY  
ALBERT P. RYDER

Owing to the distinct and peculiar temperament of the artist and to his very personal methods of painting, Ryder continues to excite more contradictory and violent

rect color; whatever happens to be correct in his pictures is so more or less by accident. Like other solitary artists of intense individuality his standards conformed to his own inward vision rather than to any prevailing fashion. He had no schooling to speak of and invented his own ideals and processes. The matter of his art he found in



MOONLIGHT—MARINE, BY ALBERT P. RYDER

opinions than the other outstanding American painters of his time. No one at present ventures to question the position of Whistler, Sargent, Homer, or Inness in our pantheon; those who believe that Eakins may be overrated in today's appreciation express their doubts modestly and, more often than not, apologetically. But Ryder's pictures still call forth vehement expressions of abuse from some and ecstatic admiration from others.

Judged by the usual standards Ryder's shortcomings are plain enough. He ignored correct representation, correct drawing, cor-

the inner world which his imagination had created, sometimes out of reminiscences of things seen or from casual happenings, sometimes from poetry. And sentiments and emotions outweighed material facts in that country. His painting is strangely akin to music.

The foregoing remarks about Ryder are prefatory to the statement that the Museum has just bought a picture by him, *Moonlight—Marine*,<sup>1</sup> which those susceptible to

<sup>1</sup> Oil on panel. H. 11 3/8 in.; w. 12 in. Samuel D. Lee Fund, 1934. The painting is no. 79 in the present Exhibition of Landscape Paintings in Gallery D 6.

his art's enchantment, and the writer is of that company, consider a masterpiece.

Moonlight—Marine manifests admirably the nature of his genius. What reality according to ordinary eyesight, one wonders, was its starting point? Surely it was a moonlit night such as all have seen, and forgotten, times without number. But the emotion which the scene engendered was guarded in Ryder's memory, we may suppose, along with other recollections of moonlight and the sea. And these various impressions, brooded upon, in time coalesced into a unity which fulfilled and rendered his poetical ideal of the theme: the facts and incidents of any particular actuality have disappeared from this composite and only the essentials expressive of his ideal remain.

An art so lyrical is capable of many interpretations; in Moonlight—Marine each sympathetic beholder will find the reflec-

tions of his own experiences and fancies. To the writer it evokes a sense of the mighty power of the wind and the sea; of the eerie and awful beauty of the moon; of the immensity of the night; of the frailty of the little boat in the peril of the waves. Ryder may have striven for these effects, but what his exact intentions were as the picture took shape, no one can presume to say. The poetical expression may well have been largely instinctive. He may have been concerned only with the nice arrangement of lines and spaces, and the depth and transparency of these elusive night colors. The composition and the color make up the picture's body, so to speak; some emanation of its secret soul is revealed in the mood the picture awakens in the beholder. A work of high imagination demands the interpretive appreciation of each onlooker or auditor or reader, who in such fashion contributes his part towards its fulfillment.

BRYSON BURROUGHS.

## NOTES

**HONOR CONFERRED ON THE SECRETARY.** On May 15, Henry W. Kent, Secretary of the Board of Trustees, was awarded the Michael Friedsam Medal "for service in the cause of industrial art" by the Architectural League of New York.

**MEMBERSHIP.** At a meeting of the Board of Trustees, held May 21, 1934, the following persons, having qualified, were elected in their respective classes: FELLOW IN PERPETUITY, William C. Prime, in succession to Bern B. Gallaudet. Eight ANNUAL MEMBERS were elected.

**GALLERY H 15.** The special exhibition of lace and textiles, the former the gift of Ruth Fahnestock Schermerhorn and Faith Fahnestock, the latter presented by Mrs. Valentine A. Blacque, shown during the winter in Gallery H 15, will close on June 3. On June 16 the room will be reopened as a permanent exhibition gallery for the Museum's collection of European embroideries of the fifteenth to the nineteenth century.

**A LOAN OF CHINESE BRONZES.** A collection of forty-two early Chinese bronzes has been lent to the Museum by Mrs. Christian R. Holmes and is being shown in Gallery E 10, where other bronzes of this type are on permanent exhibition. Mrs. Holmes's group is to be on view until autumn and will be described in the July issue of the BULLETIN.

**THE EXHIBITION OF MUSEUM AND OTHER PUBLICATIONS LENT BY THE BRITISH GOVERNMENT** was officially opened in Classroom B on Tuesday afternoon, May 15, by the British Ambassador, Sir Ronald Lindsay, who came from Washington for this purpose. Introduced by the President of the Museum, the Ambassador made a brief address, calling attention to the character and scope of the exhibition and to certain outstanding facsimiles and books.

It is planned to show the collection in various museums and libraries in this country and Canada after the close of the exhibition in the Museum on June 15.



**CONTEMPORARY AMERICAN PAINTINGS.** The following contemporary American paintings have been purchased out of the George A. Hearn Fund: Taos Valley by Ernest L. Blumenschein, Wood Interior by John E. Costigan, and Still Life by Max Weber. This group is enlarged by the gift, from Mrs. Edward Laurence White, of Rockport Quarry by Anthony Thieme. It should be noted also that the Museum has exchanged Luigi Lucioni's Dahlias and Apples, purchased in 1932 from the Hearn Fund, for his Pears with Pewter.

**THE LAZARUS SCHOLARSHIP.** The American Academy of Rome announces that the Jacob H. Lazarus Scholarship for the study of mural painting has been awarded to Gilbert Banever, now a student at the Yale University School of Fine Arts, for the years 1934 to 1937.

The Lazarus Scholarship was established in 1892, as a memorial to Jacob H. Lazarus, by his wife, Amelia B. Lazarus, and their daughter, Emilie Lazarus. The scholarship was originally administered in connection with the Metropolitan Museum's School of Art, but some years after the discontinuance of that school the Museum and the American Academy of Rome agreed that the competition should be conducted by the Academy, and the privileges and standing of a Fellow of the Academy were then added to the benefits of the scholarship. Under this arrangement the winner now receives an award of \$1,600 annually for three years and residence and studio accommodations at the Academy. Mr. Banever is the thirteenth holder of the scholarship.

**A SCULPTURE IN IRON.** The Museum has recently purchased, through the Edward C. Moore, Jr., Gift Fund, a Cock<sup>1</sup> by Pablo Gargallo, a contemporary Spanish sculptor who works chiefly in metal. As a young man in Paris before the World War, Gargallo was strongly influenced by Cubism, which became the basis for his highly individualized style. He establishes in metal essential lines and surfaces and freely makes use of voids for contrast. Light and shadow play

<sup>1</sup> Acc. no. 34.60. Height 20 in. On view this month in the Room of Recent Accessions.

an important rôle in his surprisingly naturalistic art. Since he possesses an unusual feeling for design and surface texture and extraordinary ability as a metalworker, his sculptures have distinction and a quick appeal.

Gargallo himself hammered resistant iron into the fluent and lively forms of the Cock. The sculpture was made in his Paris studio, and is characteristic of his work in recent



COCK BY PABLO GARGALLO

years, when he has come to prefer thick metal sheets, the strength of which seems to give added power to his compositions. It is welcome to the Museum as an example of a valid and little-known phase of contemporary sculpture and as a striking illustration of the possibilities of forged iron as a medium for artists.

J. G. P.

**THE LIBRARY.** Catalogues of three important private collections recently received by gift form a welcome addition to the Library.

From Viscount Rothermere comes an illustrated catalogue of the works of art in his collection. This volume, the text of which was written by P. G. Konody, contains fifty-five reproductions, chiefly of

paintings of the Italian Renaissance. There are two examples of sculpture, one a painted terracotta relief by Luca della Robbia, the other an alabaster relief by Michelangelo. A missal binding of gold and precious stones by Benvenuto Cellini is also reproduced. Two of the plates represent Egyptian portrait figures in painted limestone, of the Fourth Dynasty.

The first volume of a catalogue of the pictures and drawings in the collection of Frederick John Nettlefold of England, with text by C. Reginald Grundy and eighty illustrations in color, is a gift from the owner of the collection. The volume covers artists of the British school from A to C. The reproductions include paintings by John Crome, David Cox, John Sell Cotman, Richard Parkes Bonington, and other early artists.

Philip Lehman has presented a copy of the illustrated catalogue of his collection of paintings of the Italian, Flemish, Dutch, Spanish, and English schools, with an introduction and text by Robert Lehman. The work contains one hundred and five reproductions, all done in black and white on Chinese paper, except one, a Madonna and Child by Giovanni Bellini, which is in color.

W. C.

LANDSCAPE PAINTINGS.<sup>1</sup> In his introduction to the catalogue of the exhibition of landscape paintings, Mr. Burroughs says of the beginnings of landscape in European art: "Interest in nature began to appear . . . in Gothic times when sculptors reproduced their native flowers and plants—when Saint Francis hymned his brother Sun and sister Moon. Italian artists at about the year 1300, imitating the more or less symbolical representations in Byzantine art, placed trees and rocky hills in their backgrounds against the gold leaf which traditionally served for sky." A little more than a hundred years later came the work of Hubert van Eyck, who, Mr. Burroughs writes, was "the discoverer of landscape in our modern sense, the first to depict the ef-

fects of light and atmosphere as we see them and to express the moods—gay or somber, soothing or exciting—which we lend to nature." From this point the introduction goes on to trace the progress of landscape in the various countries of Europe, following it through the French Impressionist school to the end of the nineteenth century, and concluding with a brief comment on landscape painting in America.

Brief, suggestive annotations to the catalogue entries comment on the quality of the pictures and the place of the artists in the development of landscape painting. A list of museums and collectors who have lent paintings to supplement those selected from the Museum's own collection is given, and sixteen of the paintings in the exhibition are illustrated.

THE TREASURE OF EL LĀHŪN. The jewelry of Sit Hat-Hor Yūnet, her jewel caskets and toilet articles, is the subject of the Museum's latest publication in the field of Egyptian archaeology—*The Treasure of el Lāhūn*, by H. E. Winlock.<sup>1</sup>

Early in 1914 a remarkable cache of treasure was found in the tomb of this Twelfth Dynasty princess by the British School of Archaeology in Egypt, under the direction of Flinders Petrie. Somewhat later in the same year, after a proper division had been made with the Service des Antiquités, the share of the treasure which had fallen to the lot of the British School was purchased by the Metropolitan Museum. Owing to the War, however, it could not be shipped to America and placed on exhibition until 1919.

Restoration of the jewelry and reconstruction of the caskets have been variously attempted ever since the discovery of the treasure. "The first steps," Mr. Winlock states in his preface, ". . . were made by Petrie and Brunton in the field, but fear of theft prevented them from working openly and with deliberation there. The division with the Cairo Museum was a second handicap, and the War, following so soon after the arrival of the British School's share in

<sup>1</sup> *Landscape Paintings: a Catalogue of an Exhibition Held May 14 through September 30, 1934.* New York. 8vo. [vi] + 25 pp., 16 ill. Bound in paper. Price 25 cents.

<sup>1</sup> *The Treasure of el Lāhūn*, by H. E. Winlock. xvi + 84 pp., 5 figs., 16 pls. 4to. New York, 1934. Bound in paper. Price \$6.00.

London, completely stopped further study by the discoverers. . . . The justification for the present republication of the jewelry is that subsequent study and experiment have made possible new suggestions regarding the arrangement of the elements which, if accepted, should be a guide to the treasures of Dahshūr, as well as to that of el Lāhūn, and thus add to our appreciation of Egyptian jewelry in the period of its perfection."

Mr. Winlock's researches have resulted in the making of important changes in nearly every piece of jewelry in which beads are

NEW YORK FURNITURE. By the recent acquisition of two pieces of furniture in the Chippendale style made in New York, the permanent collection in the American Wing has been materially enriched. Both pieces are now on exhibition in the Van Rensselaer Room.

The first is a large round mahogany dining table,<sup>1</sup> so skillfully designed and made that it partially refutes the frequent charge that New York craftsmen of the Colonial period were less able than their contemporaries to the north and south. The frame is supported by eight cabriole legs, two of



MAHOGANY TABLE, CHIPPENDALE STYLE  
MADE IN NEW YORK CITY

involved. The famous openwork pectorals are now each assigned a necklace. The golden leopards' heads are shown to have been part of a girdle, together with amethyst beads at one time thought to have formed a necklace. The pattern of gold and semiprecious stone bracelets and armlets has been completely altered. In addition, several elements have been correctly identified for the first time.

The volume includes a valuable appendix by Arthur H. Kopp on chemical analyses of the various metals involved.

With the exception of the few objects retained in Cairo (and of these the Museum has modern replicas) the treasure is exhibited in the Seventh Egyptian Room—the jewelry exquisite in workmanship, glorious in color, and highly dramatic in its new arrangement.

which swing out at either side when the drop leaves are raised. Upon the knees of each leg acanthus leaves are carved, and a bead and reel molding finishes each corner. A gadrooned molding carries across the skirting of either end below a short drawer. The extravagant use of mahogany is noteworthy, this wood being employed for the underframing and sides of the drawers as well as for the exposed surfaces of the table. Yellow poplar, commonly relegated to obscure construction purposes, provides the base of the drawers. There is only a meager history available for this table. It was found a number of years ago in New York and until recently was in the collection of Mr. and Mrs. Luke Vincent Lockwood.

<sup>1</sup> Purchase, 1933, from the Ella Elizabeth Russell Bequest, in memory of Salem Towne Russell.

The second piece is a mahogany wing chair<sup>2</sup>; its cabriole legs are overlaid at the knees, like those of the table, with foliate carving and terminate in claw and ball feet. The cresting of the back, as in the other chairs of New York workmanship so far seen, is horizontal rather than arched. The framing under the leather covering is composed of beech, and the diagonal corner blocks are pine. The chair belonged originally to Peter and Hannah Hawxhurst Townsend of Albany, and was taken to Staten Island about 1832 by their granddaughter after her marriage to John H. Austen. There it remained until acquired by the Museum from a descendant. Peter Townsend, it may be recalled, was commissioned to forge the great chain that was stretched across the Hudson River for the purpose of impeding the progress of British ships during the Revolution; several links of it are still preserved in the Austen family.

While it is as yet impossible to attribute these two recent acquisitions to the shop of a known craftsman, the unmistakable earmarks of design, carving, and choice of woods, strengthened by what history is available, mark them certainly as having been made in the city of New York. J. D.

TWO RECENT GIFTS IN THE FAR EASTERN DEPARTMENT. Among the famous temples of Japan none has a more vivid historical background than the Tōdaiji at Nara. It was built at the instance of the Emperor Shōmu, who, with his consort, Kōmyō, was almost fanatical in his devotion to the Buddhist faith and who in the year 754, two years after the temple was dedicated, received here publicly the commandments of Buddhism. Many other temples were erected by imperial order at this time but the Tōdaiji ranked first for nearly half a century. Later the changing social order and the bitter rivalry between various strong clans involved the Tōdaiji in political

entanglements which on two different occasions, in 1180 and in 1567, were the cause of conflagrations that very nearly destroyed the temple. Each time, however, the buildings were restored and the temple has now stood for nearly two hundred and fifty years in peace, the frequent reconstructions bearing strong witness to its social importance and the deep reverence with which it is regarded by the Japanese.

A copper replica of the five-story pagoda of the Tōdaiji,<sup>1</sup> a gift to the Museum from the Estate of Mrs. E. H. Harriman, is the work of Kijo Koyano and his son, Masami Koyano, both skilled craftsmen in metal. According to the signed statement of the younger Koyano and of Shoichiro Kobayashi, who first purchased the work, it was begun in 1880 and completed in 1898, but the misfortunes of poverty and ill-health made the task a martyrdom for the whole Koyano family and both father and son are said to have lost their reason as a result of the struggle to complete the work with the odds all against them. The copper pagoda is an interesting achievement architecturally as well as from the standpoint of metalwork, a craft in which the Japanese have excelled for centuries.

An unusually decorative and well-preserved Lamaist painting<sup>1</sup> is the gift of Mrs. Laurent Oppenheim in memory of her husband. The central figure of the painting is Śākyamuni Buddha, his hands in the earth-touching *mudra*, seated on a lotus throne and attended on either side by a bodhisattva. The only other figure which we have been able to identify surely is that of Yamantaka at the lower center. This painting adds appreciably to the group of Tibetan paintings which we have been assembling during the last few years and which we hope in time to publish more fully and to exhibit in a small gallery devoted entirely to Tibetan art.

P. S.

<sup>1</sup> Shown this month in the Room of Recent Accessions.

<sup>2</sup> Purchase, Rogers Fund, 1933.

## LIST OF ACCESSIONS AND LOANS

BY DEPARTMENTS

APRIL 6 TO MAY 5, 1934

### NEAR EASTERN

Ceramics, Persian, *Purchase* (1).

### FAR EASTERN

Jewelry, Chinese, *Purchases* (4).

Sculpture, Chinese, *In exchange* (1).

### RENAISSANCE AND MODERN

Ceramics, English, *Loan of Mr. and Mrs. Russell S. Carter* (20).

Costumes, Italian, Spanish, *Purchases* (3); *Loan of Miss Frances Morris* (1).

Metalwork, Spanish, *Purchase* (1).

### AMERICAN WING

Ceramics, *Loan of Miss Jean Reid* (3).

Glass, *Gift of Mrs. David Dows* (1); *Loan of Mrs. Edward Robinson* (2).

Metalwork, *Loan of Mrs. Charles E. Fritz* (5).

Woodwork and Furniture, *Loan of Erskine Hewitt* (1).

### PAINTINGS

Drawings, American, *Purchases* (2).

Paintings, American, *Gift of Mrs. Edward Lau-*

*rence White* (1); *Purchases* (3); *In exchange* (1); *Loan of De Lancey K. Jay* (1).

### PRINTS

*Gifts of W. J. Baer* (1), *F. Bourjaily* (126), *Mrs. George W. Cane* (2), *Cincinnati Art Museum* (2), *Dr. Harry A. Comeau* (1), *H. A. Elsberg* (218), *Philip Hofer* (738), *Mrs. Bella C. Landauer* (3).

### ARMS AND ARMOR

Austrian, Dutch, French, German, Italian, Russian, *Bequest of Jean Jacques Reubell* (27); *Purchase* (1).

### THE LIBRARY

*Gifts of George Blumenthal* (1), *Durand-Ruel, Inc.* (1), *École française d'Athènes* (1), *Miss Marion Hague* (1), *Mrs. Tracy Gould Hunter* (1), *M. Knoedler & Co., Inc.* (1), *Philip Lehman* (1), *Sir Charles Marston* (1), *Mrs. Frederick Menges* (1), *Frederick J. Nettlefold* (1), *Mrs. Laurent Oppenheim* (1), *Frederic Newlin Price* (1), *Raphael Sachs* (1), *Dr. Sixten Strömbom* (1), *Sadajiro Yamanaka* (1), *Yamanaka & Co.* (1).

## LECTURES AND EXHIBITIONS

SUMMER CALENDAR, JUNE 11 TO SEPTEMBER 10, 1934

### FREE PUBLIC LECTURES

Yale Cinema Showings: *Chronicles of America Photoplays*, Tuesdays, June 19, July 3, 17, August 7, 21, September 4, at 2:30 p.m.

Museum Cinema Showings, Thursdays at 2:30 p.m.

Gallery Talks, Saturdays in June at 2:30 p.m.: June 16, Prints, by Marion E. Miller; June 23, French Painting—Naturalism, by Edith R. Abbot; June 30, French Painting—Impressionism, by Edith R. Abbot.

Gallery Talks, Sundays in June at 2:30 p.m.: June 17, English Porcelains, by Ethelwyn Bradish; June 24, Tapestry, by Huger Elliott.

Radio Talks by Huger Elliott: WOR, Saturdays in June at 12:30 p.m.; WNYC, Tuesday, June 19, at 5:00 p.m.

### EXHIBITIONS

Landscape Paintings  
Museum and Other Publications Lent by  
the British Government  
German XV and XVI Century Prints  
Lace and Embroidered Aprons  
Recent Accessions in the Egyptian Department

Gallery D 6  
Classroom B  
Galleries K 37-40  
Gallery H 19  
Third Egyptian Room

Through September 30  
Through June 15  
Continued  
Through September 23  
Continued



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

### LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 100th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

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Prints, Curator	HARRY B. WEHLE
Arms and Armor, Curator	WILLIAM M. IVINS, JR.
Altman Collection, Keeper	STEPHEN V. GRANCAY
Educational Work, Director	THEODORE Y. HOBBY
Industrial Relations, Director	HUGER ELLIOTT
Librarian	RICHARD F. BACH
Editor of Publications	WILLIAM CLIFFORD
Assistant Treasurer	WINIFRED E. HOWE
Assistant Secretary	FRANK M. FOSTER
Executive Assistant	LAUDER GREENWAY
Registrar	BRADFORD BOARDMAN
Superintendent of Buildings	HENRY F. DAVIDSON
Examiner	CONRAD HEWITT
	FRANK J. DUNN

### MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

### ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

### HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	Closed.
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed.
LIBRARY: 10 a.m. to 5 p.m., except Sundays and holidays.	

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and holidays.

### INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

### PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

### INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

### CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

### TELEPHONES

The Museum number is Rhineland 4-7690. The Cloisters branch of the Museum, Washington Heights 7-2735.